LEÇON – DOSSIER 2

MARIE.LANIEL@U-PICARDIE.FR

Première partie

(15 min d'exposé + 15 min d'entretien)

1. Brève présentation du Doc A (nature, source, époque) et situation rapide du passage à restituer (temps conseillé: 1 min) [It is an extract from a documentary broadcast on Vox, about a popular horror icon, the Victorian mansion. It traces its evolution from the Gilded Age to the 1940s.]

2. Restitution du Doc A (4 min)

Il est attendu du candidat une reformulation (plutôt que de citer les paroles), afin de montrer une vraie compréhension ; il s'agit de **médiation dans la même langue**. Le style indirect est donc de mise, par exemple, plutôt que le discours direct, l'attitude pouvant être précisée si besoin (complains / retorts / etc.). L'objectif est d'évaluer une capacité de compréhension, de discrimination auditive ; aucune analyse n'est donc en œuvre à ce stade.

Le candidat indiquera clairement qu'il commence la restitution, puis qu'il la termine et passe à l'analyse des documents.

3. Commentaire du Doc A (temps conseillé : 8 min) puis du Doc B retenu (temps conseillé : 2 min) dont la justification du choix du Doc B dans la perspective d’une exploitation en classe

Analyse et commentaire : il s’agit de proposer ici une analyse problématisée des documents par rapport aux éléments de contexte. Temps conseillé : 8mn pour le document A, puis 2mn pour le document B retenu (dont la justification du choix de ce document).

The documentary raises the following question: « Why or how the Victorian house, in particular, came to be **the universal signifier of mystery, creepiness, ghosts, and crime**, or why a Mansard roof, narrow lancet windows, or spiky iron lace in the moonlight stirs up vague anxiety and dread or elicits shivery thrills. »

[Sarah Burns, « "Better for Haunts": Victorian Houses and the Modern Imagination », *American Art* , Vol. 26, No. 3 (Fall 2012), pp. 2-25]

- The Gilded Age (1870-1900)

Victorian Mansion: choice home for the ‘nouveaux riches’ (wealthy class) : gaudy & unbalanced monstrosity to show off their wealth

Borrowed from medieval gothic architecture designed to be imposing and make a statement

Towers and turrets, sloped roofs // French Imperial style

Maze of rooms: parlours, drawing rooms… : unoccupied places + curtains drawn to keep out sunlight that could damage expensive furnishings

- Post-WWI

Victorian houses became an antiquated symbol of excess: grotesque / desecrating the landscape

Associated with death slowly became an unwelcome presence and wealthy owners moved on

After the great Depression (1929): a lot were abandoned or became boarding houses for the working poor – no tenants to maintain them, ornate structures quickly eroded // associated with decay

- Charles Addams 1930s-1940s

His work changed the representation of Victorian Mansions: creation of the Addams family, a reclusive collection of ghouls; antisocial, perverted version of the ideal American family; it was here that the Victorian mansion became permanently associated with horror.

= heterogeneity of the media

The video includes photographs, paintings, stills and extracts from horror movies, articles from magazines, newspapers (*The New Yorker*, *The Washington Post, House and Garden*…), historical archive…

Sound and visual effects are borrowed from horror movies:

- Influence of German Expressionism: long shadows and angled settings (L. Hurtrez)

- Ghosts can be seen in some of the shots

- Eerie music

- Static noise between the shots suggests the presence of ghosts

- Rapid succession of shots without any transition = to create **jumpscare effects**

« **Like a body**, the Victorian house enclosed **a spirit within its shell**. **Exterior and interior were coextensive**; the facade with its turrets, Mansard or steeply gabled roof, irregular angles, and jigsaw scrollwork promised inner spaces equally eccentric and complex, equally disconcerting. »

= **a symbol of past corruption still haunting the present**

[Sarah Burns, « “Better for Haunts”: Victorian Houses and the Modern Imagination », American Art , Vol. 26, No. 3 (Fall 2012), pp. 2-25]

« Because of that—the trace and sediment of past lives—such places exerted a powerful attraction and a repulsion equally strong. **They could be homely or horrible or, more likely, homely *and* horrible**, as in Morgan's model of "a house that retains the personality of its former owners" and thus "remains in their spiritual possession; it is *possessed*. . . . **Gothic [i.e., horror] houses, with their abundant secluded spaces, nurture psychopathic carryover, projecting a 'lived in' character in the most distressing sense."** » (*Ibid.*)

The Victorian mansion stands for what S. Freud called the UNCANNY(*Das Unheimliche*, 1919), the UN-HOMELY, the strangely familiar.

The uncanny is at once very familiar, almost intimate, and very strange and unsettling.

The uncanny results from the subject's confrontation with HIS OWN REPRESSED and UNCONSCIOUS FEARS.

Freud's argument is that the most frightening thing is not what is OUTSIDE but what is INSIDE: the UNCONSCIOUS.

« Sarcasm aside, Cary was right about the status of the Victorian house—inside or out—as bugaboo and **symbol of the modern psyche held in the grip of the past and irresistibly drawn back to it.** Bitter or not, it was the Gilded Age generation that created the iconic image of the Victorian house as **a haunting presence in the modern landscape**. » (*Ibid*.)

4. Présentation du Doc B retenu (temps conseillé : 2 min) + justification du choix dans la perspective d'une exploitation en classe

Doc B1 : permet de cibler **les objectifs linguistiques et culturels** nécessaires pour la réalisation de la TF + citer dans le Doc A

Doc B2 : permet de cibler également **les objectifs pragmatiques** nécessaires pour la réalisation de la TF

Doc B1: « Beware of the Thing »

Charles Addams, in full Charles Samuel Addams, (born January 7, 1912, Westfield, New Jersey, U.S.—died September 29, 1988, New York City, New York), **cartoonist whose drawings, known mostly through *The New Yorker* magazine**, became famous in the United States as examples of **macabre humour**.

Addams attended various schools from 1929 to 1932; thereafter, aside from a brief period as a commercial artist, **he was a free-lance cartoonist, selling his first work to *The New Yorker* in 1933**. **His cartoons began to attract considerable popular attention about 1940. Addams became famous for his ironic depictions of morbid or inexplicable behaviour by sinister-looking individuals.** His best-known cartoons centred on **a family of ghouls whose activities travestied those of a conventional family**; for example, they prepare to pour boiling oil from the rooftop on a group of Christmas carolers. Addams's ghoulish characters served as the basis of "The Addams Family," a popular television series in the mid-1960s. [*Britannica*]

« Outside the walls of gallery or studio, the Victorian house did the same kind of cultural work, **making its way into the modern American imagination through movies and other forms of mass culture**. Through these popular forms, we can also discern more clearly **a general shift in attitude from fear and loathing in**
the 1920s to increasingly nostalgic sentiment and, finally, mockery, as the dilapidated mansion became the target of perverse and playful humor. [...] **The *New Yorker* cartoonist Charles Addams's project also involved a process of queering the American family home through a calculated perversion of the norm. Addams (1912–1988)** began his career retouching crime-scene photographs at *True Detective* magazine
in New York. There, he re-created "how the murderer moved about the room" and painted the blood out of excessively gory police photographs, though he claimed to prefer them unaltered. » (*Ibid.*)

[Sarah Burns, « "Better for Haunts": Victorian Houses and the Modern Imagination », American Art , Vol. 26, No. 3 (Fall 2012), pp. 2-25]

« **Horror flipped into humor** when Addams began to draw cartoons for the *New Yorker*. **He published his first cartoon of the ghoulish Addams family in 1938 but revealed the exterior of their dilapidated Victorian mansion only in the issue of November 10, 1945, when the quintessential old dark house materialized complete with Mansard roof, tower, fish-scale shingles, scrollwork, and iron lace beyond a chained-off drive and a leafless, wind-blown tree bearing a signboard warning, "Beware of the Thing."** Piling on every signifier of Victorian stylistic excess and monstrosity, Addams transformed an architectural nightmare into **a pathological fun house**. »

« The Addams mansion, Dolgov's weird house, and the eerie Bates house in *Psycho* were (and are) narrative blanks in the same fashion; then as now**, viewers needed no clues to decipher the code. Such houses were already haunted, and the viewers knew it, just by the look of the place**. » (*Ibid.*)

Choosing document B1 would allow us to meet our cultural and linguistic goals (description). It could provide a setting for the pupils’ gothic story.

Justification du choix : Intérêt didactique ? Lien avec le document A ? Apport pour la tâche finale ?

Famille Addams : référence à la fin de la vidéo; focus sur une scène (cartoon extrait du *New Yorker*)

Document tremplin pour une tâche de production en entraînement + entraîne à la TF : écriture d’un passage narratif gothique

Descripteur du cadre (+ AL) au niveau visé :

PE : (□B2) : écrire des descriptions élaborées d’événements et d’expériences réels ou imaginaires en indiquant la relation entre les idées dans un texte articulé et en respectant les règles du genre en question

Enjeu du document : pas véritablement un document de compréhension à part entière, mais davantage un support à la production.

Doc B2

Gothic novel, European Romantic **pseudomedieval fiction** having **a prevailing atmosphere of mystery and terror**. Its heyday was the 1790s, but it underwent frequent revivals in subsequent centuries. Called Gothic because its imaginative impulse was drawn from medieval buildings and ruins, such novels commonly used such settings as castles or monasteries equipped with subterranean passages, dark battlements, hidden panels, and trapdoors. The vogue was initiated in England by **Horace Walpole**'s immensely successful ***Castle of Otranto*** **(1765).** His most respectable follower was **Ann Radcliffe**, whose ***Mysteries of Udolpho*** **(1794)** and *Italian* (1797) are among the best examples of the genre. A more sensational type of Gothic romance exploiting horror and violence flourished in Germany and was introduced to England by **Matthew Gregory Lewis** with ***The Monk*** **(1796)**. Other landmarks of Gothic fiction are William Beckford's Oriental romance *Vathek* (1786) and Charles Robert Maturin's story of an Irish Faust, *Melmoth the Wanderer* (1820). The classic horror stories *Frankenstein* (1818), by Mary Wollstonecraft Shelley, and *Dracula* (1897), by Bram Stoker, are in the Gothic tradition but introduce **the existential nature of humankind as its definitive**

« Edgar Allan Poe […] set an enduring mark on the type in “The Fall of the House of Usher” (1839). **In Poe’s tale of terror, Roderick Usher, last of a degenerate line, dies raving mad in the embrace of his zombie sister, whom he has tried to entomb alive in the bowels of the crumbling house**. With its “vacant, eye-like windows” and ominously cracked and moldering walls above a “black and lurid” tarn, **the house itself reflects Usher’s disintegrating body and disordered mind**. Poe’s imagined mansion became a lasting symbol of **family degeneration and decay**, along with Nathaniel Hawthorne’s *House of the Seven Gables* (1851), an ancient colonial mansion haunted by a family curse that made the house the embodiment of an “odious and abominable past.**” Such visions had a particular resonance in America, where the sanctity and security of home and family lay at the very foundation of the democratic ideal. »**

Sarah Burns, « “Better for Haunts”: Victorian Houses and the Modern Imagination », *American Art* , Vol. 26, No. 3 (Fall 2012), pp. 2-25.

Gothic story:

- Gothic architecture // *The Castle of Otranto* (Horace Walpole, 1765) // *The Mysteries of Udolpho* (Ann Radcliffe, 1794)
- Remote setting / vacant / empty house / loneliness
- Ruins / physical and mental decay/ degeneracy / the past**:** "There was an iciness, a **sinking**, a **sickening** of the heart — an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime" = paronomasia: « sinking » / « sickening » / « sin »; Madeline // madness
- A mystery involving a family: « What was it — I paused to think — what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble »; the word « house » also refers to **a lineage**.

- Correspondence man / house: personification of the house as a mirror of the soul; “the melancholy House of Usher” = hypallage + prosopopoeia; “acting upon this idea, I reined my horse to the precipitous brink of **a black and lurid tarn** that lay in unruffled lustre by the dwelling, and **gazed down** — but with a shudder even more thrilling than before — upon **the re-modelled and inverted images** of the gray sedge, and the ghastly tree-stems, and **the vacant and eye-like windows.”**

- Forebodings / omens / fear / anxiety / melancholy (« I know **not** how it was — but, with the first glimpse of the building, **a sense of insufferable gloom** pervaded my spirit"; "**I looked upon the scene before me** — upon the mere house, and the simple landscape **features** of the domain — upon the bleak walls — upon **the vacant eye-like windows** — upon a few rank sedges — and upon a few white trunks of decayed trees — **with an utter depression of soul** which I can compare to **no** earthly sensation more properly than to **the after-dream of the reveller upon opium** — the bitter lapse into every-day life — the hideous dropping off of the veil"; "the shadowy fancies", "its capacity for sorrowful impression"

Maurice Lévy: « angoisses du seuil » « Entrer dans la maison d'Usher c'est s'enfoncer dans l'irrationnel, descendre aux couches les plus archaïque du Moi où la logique qui préside à l'élaboration de notre pensée consciente n'a plus cours »; « inhumation prématurée » (« Edgar Poe et la tradition gothique »)

Choosing document B2 would allow us to meet our cultural and linguistic goals. It raises the same issue as **Doc A** about the effects produced by the gothic mansion**:** « What was it — I paused to think — what was it that so unnerved me in the contemplation of the House of Usher? » It also provides an example for the final task (pragmatic goals). It would help students create an atmospheric setting for their gothic story (description).

Deuxième partie =
(20 min d’exposé + 10 min d’entretien)

1. **Dégager le potentiel didactique des documents (obstacles prévisibles et éléments facilitateurs)**
2. **Montrer l’apport de la séance par rapport aux objectifs de la tâche de fin de projet**. Cette étape invite également à **situer brièvement la séance dans la séquence, en justifiant le choix** : se trouve-t-elle en début, vers le milieu, ou en fin ?
3. **Identifier les principaux objectifs de la séance (linguistiques, pragmatiques, culturels, et s’il y a lieu, l’objectif citoyen)**
4. **Présenter les étapes de mise en œuvre, les modalités de travail**. L’exploitation proposée précise des activités de réception et de production, qui prennent en compte les objectifs annoncés pour la séance. Un minutage précis n’est pas attendu ; le jury prendra surtout en compte **la cohérence interne et externe du projet**, à savoir le développement proposé au sein de la séance ainsi que la place de cette dernière au sein du projet plus global (à quelle étape du projet correspond la séance).

Eléments de contexte :

- **Niveau de classe visé :** Cycle Terminal : classe de première (tronc commun)
- **Niveau du CECRL visé :** B1 vers B2
- **Axe / notion :** « Fictions et Réalités »
- **Problématique :** Why is the Victorian mansion a horror icon?

Tâche finale actionnelle :

Write the beginning of a short story respecting the codes of gothic fiction. You have been invited to the House by the Railroad / the Addams Mansion / the Bates Mansion. Describe the house and your impressions on discovering it. [200 words]

PE : (□B2) : écrire des descriptions élaborées d’événements et d’expériences réels ou imaginaires en indiquant la relation entre les idées dans un texte articulé et en respectant les règles du genre en question

1. Dégager le potentiel didactique des documents

<u>Doc A</u>

<u>Eléments facilitateurs</u> :

Sujet qui suscite l’intérêt des élèves, qui ont des connaissances sur ce thème (culture populaire)

Trois parties distinctes et clairement identifiées

Progressivité dans la difficulté

Indices visuels (époques) pour se repérer

<u>Obstacles</u>:

Beaucoup de références historiques, culturelles

Document très riche (en termes d’informations, de charge lexicale)

Doc B1

Eléments facilitateurs :

Contenu explicite

Document déclencheur de parole

Obstacles:

Pas d’apport lexical immédiat

Doc B2

Eléments facilitateurs :

Incipit + description

Obstacles:

Charge lexicale ; lexique abstrait ; paysage intérieur

2. l’apport de la séance par rapport aux objectifs de la tâche de fin de projet

<u>Niveau visé en seconde : B1 vers B2</u>

Situation de la séance dans la séquence :

Si Doc B1, permet d’introduire le thème : première moitié de la séquence.

Si Doc B2, document modélisant pour la TF : seconde moitié de la séquence.

3. Identifier les principaux objectifs de la séance (linguistiques, pragmatiques, culturels, et s’il y a lieu, l’objectif citoyen)

Partir de la trace écrite que l’on voudrait obtenir : […]

Objectifs linguistiques :

"La composante linguistique est induite par la nature des tâches et des situations de communication. Elle a trait aux savoirs et savoir-faire relatifs au lexique, à la syntaxe et à la phonologie." (Eduscol)

- Lexicaux : maison hantée ; lexique de la peur ; atmosphère gothique, oppressante, sombre ; déchéance ; lexique de l’architecture
- Grammaticaux : rebrassage du prétérit (temps du passé comme objectif de séquence)
- Phonologiques : prononciation du lexique thématique + suffixe -ED : gilded, abandoned, isolated, eroded, decorated…

Objectif culturel :

L’évolution du gothique dans la littérature et l’art américains – références culturelles au monde anglophone (œuvres, auteurs, différentes époques) – Victorian Mansions – différentes époques de l’histoire américaine (The Gilded Age, WWI, The Great Depression…) – l’évolution de l’architecture américaine

Objectifs pragmatiques

"La composante pragmatique renvoie à l'approche actionnelle et au choix de stratégies discursives pour atteindre un but précis (organiser, adapter, structurer le discours). Elle fait le lien entre le locuteur et la situation. »

Savoir réinvestir les codes du genre gothique – être capable de rédiger un récit court de manière articulée et cohérente

<u>Etape 1</u> : ANTICIPATION

What are the characteristics of a haunted house? Tell me about your representation of a haunted house (how does it look? what impressions does it make?)

Doc A

Compare (your representation) with the beginning of the video (□ 0’46)

Appui sur les mots transparents / déjà connus puis commencer à décrire les manoirs présents dans la vidéo en introduisant du vocabulaire

<u>Etape 2</u> : RECHERCHE

Faire écouter le passage et leur faire formuler la consigne d'écoute : *'It wasn't always like that, so why do we associate this house with death?*' (0’48-0’50)

In order to answer this question, complete the timeline : [+ bonus si ils repèrent les fantômes !]

Répartition du travail en trois groupes avec possibilité de **différenciation** : se focalisent sur une période chacun (information about the context + Victorian Mansion)

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Information about the context/place:

The Gilded Age

Later part of the Victorian Era (1870-1900) – US

After the American Civil War, rampant income inequality, political corruption and industrialization

□ creation of a new weatlhy class

WWI

Change after WW1 : American vision turned to progress & innovation - modern architects, clean lines & simplicity

Great Depression 1929

In the 30s – the crisis swept the country

Information about 'Victorian Mansions’:

The Gilded Age (0’51-1’58)

Choice home for the ‘nouveaux riches’ (wealthy class) : Victorian Mansion: gaudy & unbalanced monstrosity to show off their wealth

Borrowed from medieval gothic architecture designed to be imposing and make a statement

Towers and turrets, sloped roofs // French Imperial style

Maze of rooms: parlours, drawing rooms… : unoccupied places + curtains drawn to keep out sunlight that could damage expensive furnishings

WWI (1’58-2’54)

Victorian houses became an antiquated symbol of excess: grotesque / desecrating the landscape

Associated to death slowly became an unwelcome presence and wealthy owners moved on

Great Depression 1929

A lot were abandoned or became boarding houses for the working poor – no tenants to maintain them, ornate structures quickly eroded // associated with decay

Dernière partie de la vidéo (2’54 end)



His work changed the representation of Victorian Mansions: Addams family, a reclusive collection of ghouls; antisocial, perverted version of the ideal American family; it was here that the Victorian mansion became permanently associated with horror.

Mise en commun des repérages (sous forme d’échanges) – speed dating / groupes de 3 élèves

[Principe du jigsaw = information gap]

Now answer the question (draw your conclusions): why do we associate this house with death?

Etape 3 : TRANSFERT

Doc B2 : extrait de *The Fall of the House of Usher*

Rappel des stratégies en CE :

Step 1: What type of document is it?

+ WHO? WHAT? WHERE? WHEN? WHY?

Step 2: Focus on what you understand. Highlight words that look like French, circle the words you know, underline the repetitions, pick out proper names, dates, numbers, verbs, link words, decompose words to find their meaning (prefix/suffix)

Step 3: Organize your findings into meaningful categories

Mettre le Doc A en relation avec le Doc B2 :

Compréhension globale :

- Paratexte : date + auteur + titre [double sens de « house » : bâtiment mais aussi famille / lignée]

Compréhension fine :

l.1-8

l.8-15

l.15-22

l.22-27

Réinvestir le vocabulaire introduit par le biais de la vidéo : decay, abandoned, isolated, ghostly, vacant, unwelcome, mysterious

Atmosphere : dull, dark, dreary, oppressive, melancholy, desolate, terrible, depression, bleak, vacant, decayed, hideous, dreariness, torture, sorrowful, black, lurid, gray, to shudder

Tâche d’entraînement

Why does the narrator feel so depressed? What is **the « insoluble mystery »** mentioned l.16? What happened in this house according to you? Imagine the next page of the short story.

Etape 3 : TRANSFERT

Tâche d’entraînement

Document B1 : Write the story corresponding to the cartoon. Focus on the situation, the setting & imagine the characters (+ feelings) in order to convey a spooky atmosphere. (150-200 words)

Ekphrasis:

[voir *L'Histoire des Arts en classe d'anglais* de Sylvia Avrand-Margot et Anne MacLeod]

Etape 1 : observation, analyse objective

Indiquer la nature du document, présenter son auteur, situer l'œuvre dans le temps

Dire ce que l'on voit : who, what, where, when…

Etape 2 : interprétation analyse subjective

Ce que l'on pense qu'exprime le document : à qui s'adresse-t-il ? Quelles émotions suscite-t-il ? Quel message transmet-il ?

Feel and describe
Imagine and speak
Read and speak
Imagine and write
Read and write
Find some information
Create
[*L’Histoire des arts en classe d’anglais*]

L'*ekphrasis* peut être :

- descriptive : il s'agit de décrire l'œuvre dans ses plus petits détails
- écrite du point de vue du spectateur
- écrite du point de vue de l'artiste
- écrite du point de vue de l'un des sujets représentés sur le tableau
- une conversation entre le spectateur et l'un des sujets représentés sur le tableau
- adressée à l'artiste (…)

[*L'Histoire des arts en classe d'anglais*, 89]